TEO, ISSN 2247-4382
75 (2), pp. 138-166, 2018

Original Scores from the Religious Creation of Composer Paul Constantinescu

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Abstract
The conception of a work so rich - especially in church music - is based on a strong professional background, detached attitude in the act of composition, inspiration, spontaneity, special inclination towards genuine religious chanting and not least, faith in God. Manuscripts unexplored until now - as *The Counterpoint Notebook*, 1930, and later works (1946-1947) - reveal talent and dedication that deserve to take heed of. Therefore, we present and will do a brief analysis of these "original" pieces, many of them "first heard and seen" by the public, from which we will notice the seeds of this compositional ingenuity and some basic elements of the in-making composer's portrait.

Keywords
choral church chanting, manuscript, liturgy, religious music, harmony, scores, oratory, cantata, counterpoint, carol, canon, polyphony, modulation, fugue, troparion.

I. Introduction

Paul Constantinescu (1909-1963) is best known by the two *Oratoria* - *Easter* and *Christmas* -, by *The Psaltic Liturgy*, the work *O noapte*

furtunoasă (Stormy Night) and orchestra creations[1]. Some scores have been discovered recently. It is the case of cantata *Moartea Eroului* (*Hero's Death*), which, together with the instrumental work *Cântarea Basarabiei* (*Song to Bessarabia*) were kept in drawer by Ion Dumitrescu and brought to light only after 1990 by his daughter, Ilinca Dumitrescu. A comprehensive analysis of the two scores found in the footnotes is made by Octavian Lazăr Cosma in *Muzica* Review No. 4/1993[2] and bringing these works into attention involves a dramatic retrospective the composer's life. It is about the allegations - made by radical circles people - that he was a Jew, and later the Communists would incriminate him that he sympathized with the Legionnaires[3].

[1] Vasile Tomescu, *Paul Constantinescu*, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1967, 499 pp., Stelian Ionaşcu, *Paul Constantinescu şi muzica psaltică românească,* Editura Institutului Biblic, Bucureşti, 2005, 424 pp., *Dicţionar de muzică bisericească românească,* (several authors), Editura Basilica, Bucureşti, 2013, pp.166-168, Sanda Hîrlav Maistorovici, *Paul Constantinescu – Despre poezia muzicii*, Editura Premier, Ploieşti, 2004, Sanda Hîrlav Maistorovici, *Paul Constantinescu – Corespondenţă, Scrisori şi portrete*, Editura Muzicală, Bucureşti, 2009, Sanda Hîrlav Maistorovici, *Creaţia componistică a lui Paul Constantinescu,* Editura Muzicală, Bucureşti, 2015.

[2] Octavian Lazăr Cosma, "Restituiri: «Cântarea Basarabiei», poem, şi «Moartea Eroului», cantată, de Paul Constantinescu", in: *Muzica,* Bucharest, no. 4 (16), 1993.

[3] It is true that in the tome *Cum am compus cântecele legionare* written by Ion Mânzatu, (Editura Europa, 1996) he would confess: "Returning to Bucharest, I asked the eminent friend Paul Constantinescu, one of the most representative composers of cult music in the country, to harmonize for choir and symphonic orchestra my five songs (*Sfântă tinereţe [Holy Youth], Imnul Moţa-Marin [Moţa-Marin Hymn], La luptă muncitori [Fight, You Workers], Imnul românilor secuizaţi [Szekel Romanians Hymn] and Imnul biruinţei [A Hymn to Victory]*), also adding to these the old song *Ştefan Vodă al Moldovei,* which was not one of my creations. I was thinking of recording them on a disc in the Bucharest Radio Studios, General Berthelot Street, having the Bucharest Filarmonic Orchestra and the Romanian Opera Choir by my side. Facing ultimate hardships, I decided to record the big symphonic Orchestra (93 elements) and the choir (60 elements) of the Radio Company. Rehearsals were made with Paul Constantinescu present and under Theodor Rogalski conducting, as orchestra holder. Paul Constantinescu's orchestration was wonderful, with splendid sound effects. It could compete with any German march, no matter how perfectly interpreted..." Similarly, Vasile Tomescu reminds the fact that "Paul Constantinescu – like Alfred Alessandrescu, who had been downgraded – was about to be fired from the job he performed at the Radio, under most naughty reasons." (Vasile Tomescu, *Paul Constantinescu*, p.241). Paul Constantinescu's file was re-opened by security on 15.05.1959 and concluded on 05.01.1963 – a few months before his death. The reason: the old problem

In such circumstances, when any logical argument has no crossing in front of extremists, the only solution left was to hide any score that would draw attention and the composer had to deny, at least temporarily, some of his creations. Other scores have remained in manuscript, whether they were considered "school" and ideas were exploited in future works, or simply remained unknown because the wide public did not have access to them.

The conception of such a rich work - especially in the field of church music - is based on sound professional training, disinterested attitude in the compositional act, inspiration, spontaneity, special inclination to authentic church chant and, last but not least, faith in God. Unscheduled manuscripts - such as the 1930 *counterpoint Booklet* and later works (1946-1947) - reveal the talent and dedication that deserve to be taken into account. So, we will present and make a brief analysis of these "unusual" pieces, many of them at the "first hearing and view" for the public, from which we will observe the germs of this composing ingeniousness and some defining elements of the portrayal of the composer.

A closer look at his symphonic vocal creation makes one observe that Paul Constantinescu wrote choir music in the entity of its representation in the score, as if singing *a cappella*; this explains the possibility of actual singing of "choral numbers" from *Oratoria* without operating with instrumental sound material when singing in Church. This "skill" to include the choir in an environment fully vocal-symphonic is rooted in the choir experience gained in childhood. Discipleship in the choir of the Holy Emperors Church in Ploieşti, the experience as the conductor

related to his political allegiance, of sympathy to the legionaries and his participation in the 1941 Rebellion (CNSAS, *Fond informativ,* file 7171, 230 pages. Within the period 15.05.1959 – 05.01.1963 the composer's activity was monitored step by step, his intimacy being stepped onto, his mail being censured and being interdicted to leave the country several times. As a follow up of researching his file, it is concluded that all accusations are contradictory, the composer being considered sometimes as "having legionary membership" (page 49), sometimes as "sympathising with the legionary movement, not being enrolled as a member" (page 60), and then his file to be concluded due to lack of proof, Paul Constantinescu winning in front of them as well the proper respect of a composer and professor at the Bucharest Conservatory. (Stelian Ionaşcu, *Paul Constantinescu şi muzica psaltică românească,* Editura Institutului Biblic, Bucureşti, 2005, p. 332).

of the high-school orchestra beginning with grade VII[4], the first violin[5] recitals, impressions from the trip across the country with the high-school choir when he met Ion Vidu in Reşiţa[6] - all will mark the future composer and his eye for detail, expression, accuracy and formal simplicity. Paul Constantinescu enrolled as a student at the Conservatory (1929-1933) where he enjoyed teachers that had come to an awareness of the mission they had. From the first lessons of consonant harmony taught by Professor Traian Elian in Ploieşti, Paul Constantinescu makes Conservatory steps "as from heaven to earth"[7]. Alfonso Castaldi "would immediately foresee the future composer"[8]. Ion Dumitrescu, one of Paul Constantinescu's friends of art and life, would characterize the common professor as follows:

> "Castaldi was Prometheus who brought us, closed in his heart, the symphonic art flame and proceeded to teach us how to use it, how to grow it and how to keep it. Castaldi was an enthusiastic,

4 "In grade VII, I took over the high-school orchestra, which, by tradition, was left to the students. I conducted the opening to the Opera Sevilla Barber, a suite from Carmen de Bizet Opera, Ivanov's caucazian Suite and I felt responsible, as orchestra leader, to also compose some stuff…" (Vasile Tomescu, *Paul Constantinescu*, p.41).

5 "Within the Free University of Ploieşti, under the bright patronage of Nicolae Iorga, I sang in a quartet beside Boris Koffer, Traian Elian and Bojănescu. Having the piano performance of professor Danielescu by my side, I presented, in a school feast, on April 4, 1926, at "Spiru Haret" High-School, as young violin performer, pieces belonging to Kreisler, Paganini and Piano and Violin Sonata by Cezar Franck." (Vasile Tomescu, *Paul Constantinescu,* p.39).

6 "The impressions of my first trip around the country remain rooted in my memory for ever, it was made together with the high-school choir in the summer of 1921. From Turnu Severin, on the Danube up to Baziaş, then to Timişoara, Reşiţa, Cluj, Alba Iulia and, through Sibiu, on the Olt Valley, many beauties have I seen by then, whirling with youthful joy and song! In front of Tudor Vladimirescu's statue, a passionate choir on a patriotic theme, conducted by our professor Danielescu, and in Sibiu cathedral, a solemn concert, according to circumstances. In Reşiţa, there was a happy opportunity for everyone to prove their ability: our choir enthusiasm and youth, the Romanian choir of Reunited songs in Lugoj, conducted by the master of choral interpretation, Ion Vidu, craftsmanship and perfect art. The image of the song **Ana Lugojana** is still persistent; it was interpreted by the well-known assembly, with unretained pride and the animation that reflected upon the entire audience gathered on the field in Reşiţa to admire the singing guests, as simple visitors." (Vasile Tomescu, *Paul Constantinescu,* pp. 38-39).

7 Vasile Tomescu, *Paul Constantinescu*, p. 61.

8 Vasile Tomescu, *Paul Constantinescu*, p. 61-62.

> emotional, fine artist, an educated man and an unsurpassed teacher. He had spirit, was equilibrate, he knew when to encourage, he knew when to reject. He liked talents for which he would waste all his energy, and treated others with indifference. He knew a trade as few would know. He loved tradition, because he knew it, he demanded clarity, naturalness, verve and simplicity, because they were his key qualities. With every new lesson we heard so many wonderful things, so many original details from old Castaldi. He told them vividly, intuitively, that one could not forget them. We were expecting his lessons as a holiday. He was gifted, he had a call. He would immediately guess a future composer since he would step into his class. Never was there a talent around him, that he did not immediately notice, encourage and bolster”.[9]

The one who would “furbish” as a jewel craftsman Paul Constantinescu’s orientation as a composer will be his teacher of composition, harmony and counterpoint, Mihail Jora. The essence of innovations made in those years by Mihail Jora’s course is thus revealed by Liviu Rusu, a student of his class (in an article published in 1935):

> “The innovation and superiority of the teaching method inaugurated by Mihail Jora are based on a problematic harmony. Where Alfonso Castaldi imposed certainties, Mihail Jora proposed or raised a question”[10].

Paul Constantinescu recalls how he would “sneak” in through homework, as a student of master Jora, dissonant moments considered as some composition outputs who delighted the teacher:

> “Once I wrote, around almost sapient fugues and choir compositions, a delicious sound trick, in which scruffy and irresistible dissonances precipitated under the evil thunder of the strangest games of hands and sounds”[11].

[9] “Three great Professors, Three Coordinators” in: *25 de ani de muzică românească*, homage volume drawn by the Romanian Composers Society, 1920-1945, pp.23-24.
[10] Liviu Rusu, “Cuvânt către prieteni”, in: *Iconar,* Year I, no. 4, 1935, Cernăuţi.
[11] This is about the play *Pisica cu clopoţei (The Cat with Bells)* from the cycle *Patru fabule pentru pian (Four Piano Fables)*, 1929 – 1930.

In one of the first requested interviews, the composer stated:

> "In composition I succeeded almost alone, but from the beginning I felt the need of folkloric song and, to a certain extent, of psaltic music as well, which from time to time, with the help of some priest I managed somehow to handle at least as notation.[12]

II. An Original Manuscript: The studentship *Counterpoint Notebook* (1930)

> "Skimming through the counterpoint themes of the 1930 student Paul Constantinescu, one has the feeling of witnessing a ship's boom in the air, entrusted to a disciple for the first time; the latter staying asside his tried master, dares to take flight. Harmonized carols by the theme of a mode, soldierly songs from the collections of Gheorghe Fira, instrumental compositions, called programmatically a cappella sung ballads, the application of pianistic technique to folkloric motifs - this is what constituted, for the young disciple of masters Mihail Jora and Dimitrie Cuclin, concerns of the time, proving his aspirations to novelty. Clumsiness, at times, did not cover in the least the spark of inspiration, and out of the staves scribbled away, one would notice the transformation into the slender fairy bird of creation".[13]

- Manuscript title: Counterpoint - Paul Constantinescu, 1930, 90 pages.
- Composer Union Library Inventory nr. 2747, *Paul Constantinescu book fund* (without year of registration).
- Form: Music leaves Notebook (10 scores a page; size 30/23; cover colour – olive-brown; 90 pages written in pencil, time stained pages).
- Content:
    1. Carol (Brediceanu, vocal) p.1
    2. Carol (Cucu) p.2
    3. Soldierly Song (Fira) p.3

[12] *Rampa*, 14 octombrie 1935, *the composer Paul Constantinescu speaks to us about his carreer up to Noaptea furtunoasă (Stormy Night)* – signed Petrovici.
[13] Vasile Tomescu, *Paul Constantinescu,* p.73

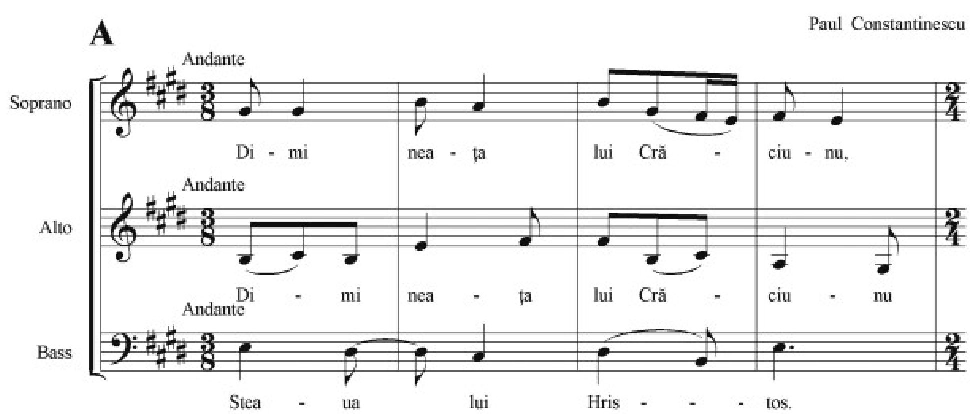
4. Four Voices Counterpoint pp.3-21
5. Musical Forms (notes) pp.21-22
6. Lord Have Mercy (4 mixt voices) pp.22-24
7. Form in 2 (canto + piano; no text) pp.24-25
8. Form in 3 (piano) pp. 25-26
9. Erhalt uns Herr (Receive Us Lord) (choral with text) pp. 26-27
10. Albu's Balad (form in 3, with text) pp. 28-29
11. S-a certat cumătra Pupăza cu cumătra Bufniţa (Goody Hoopoe Quarrelled with Goody Owl) (piano) pp.29-30
12. Choral (without text) pp. 31-32
13. Corbul şi Vulpea (The Raven and the Fox) (piano) pp.32-33
14. Cana of Galilee Wedding (Cucu) pp.34-35
15. Păstorul întristat (The Downcast Shepherd) (Violin and piano; pages annulled by the composer) pp.35-38
16. Am rămas plângând fără cuvinte (I Remained Weeping Without Words) (piano) pp. 38-39
17. Tripartite Forms (notes) p. 40
18. Carol (Cucu) pp. 41-42
19. Minuet (piano) pp.42-45
20. Scherzzo (piano) pp. 46-49
21. Folkloric Balad (I. Dicu) pp. 50-51
22. Choral (without text) pp. 51-53
23. Soldierly Song (I. Muţiu) pp.53-54
24. Classical Aria (violin and piano) pp. 54-59
25. Choral (without text) pp. 60-66
26. Carols at Saint Basil Feast (Cucu) pp.67-68
27. Carol (Cucu) pp. 69-70
28. Dance (piano) pp. 70-72
29. Psalm 9 (French) p.73
30. Canon (IInd year of study, 1930-1931; notes) p. 73
31. Kanon for a Perfect Octave (2 voices: text 1: Cana Wedding; text 2: Cetiniţă (Little Needle of a Fir-Tree...) pp.74-75
32. Kanon for a Perfect Unison (2 voices, Kirie Eleison) p.75
33. Kanon for a Perfect Fifth, Third, Sixth, Second, Seventh, Octave, pp.76-84
34. Kanon in 3 voices pp.85-86
35. Kanon in 4 voices pp. 87-88

36. Alleluia (canon in 4 mixt voices) pp. 88-89
37. Kanon in 3 voices; Octave and Fifth, pp.89-90; 91-92 (pages annulled by a composer).

II. 1. Carol (*Dimineaţa lui Crăciunu*) - (*Christmas Morning*), from Tiberiu Brediceanu's Collection

Tiberiu Brediceanu's piece collected from Banat is born from Paul Constantinescu's harmonic vesting of 1930, and is published in *Gazeta carţilor (The Book Gazette)* in Ploiesti (1936). In a concert of the Romanian Composers Society (March 1939), besides *Doua studii byzantine (Two Byzantine Studies*), pieces for solo piano *Colindă (Carol) and Strigare la stea (Star Chant,* dating 1937, were also interpreted. In the first piece for piano, the choral version kept alike its nature and tonality (an ionic *Mi*), perfectly diatonic, with preference for plagal chaining.

This choral miniature of only 12 measures may be subject to formal analysis, from reasons of generating a period of 3 musical phrases. We see a change in the appearance of a pulsation by the emergence of a binary block (the refrain *Florile dalbe/Frosty Flowers*), inside the ternary-built track, creating a metric contrast, without which the message would have become predictable, especially since the verses are strophic (in stanzas). Also, throughout the work, we are witnessing a complementary rhythm by the octave pulsation, marking each time of the measure.



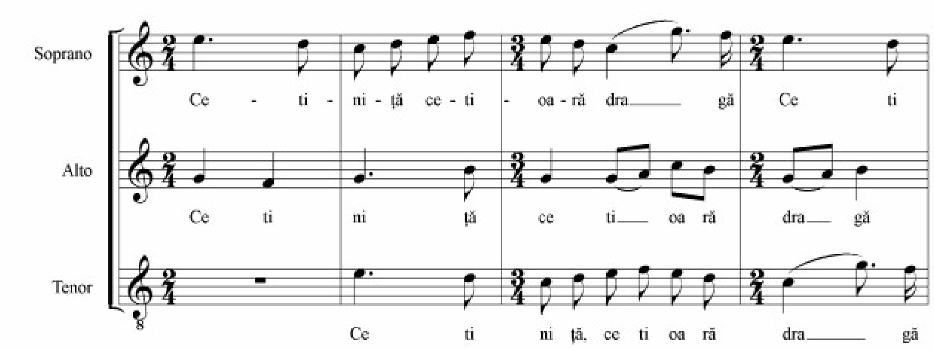


II. 2. Carol (*Cetiniţă cetioară – Little Needle of the Fir Tree*)

The carol is collected from the edition coordinated by Constantin Brăiloiu - Folklore Archives Publications, Gheorghe Cucu, *200 Folkloric Carols* (*collected by the Nifon Seminary students during 1924 to 1927*), Bucharest, 1926, p.37. Paul Constantinescu chose the word “cetioară” instead of “cetilună”, as shown in the version collected by Coculescu N. Gheorghe, grade VII, from Argeş (Buneşti). Similarly, the composer’s option is to confer the carol only the voices of soprano, alto and tenor.

The carol is in the form of a period of 3 asymmetric phrases. The tenor was in imitation to an octave with the soprano, but placed in a different metric context, by the emergence of alternative measures; there arises here a *hidden polyrhythm* conferring the song particular charm, other than if we would assist to a metric identity. In this context, emphasis does not

fall synchronously any more, other multiple possibilities of reading and interpretation of the score being found.



II. 3. The Wedding in Cana Galilee

The composer's inspiration source is still Gheorghe Cucu; the song started to be used by church choirs a long time ago, it underwent several vesting, including that of I.D. Chirescu[14]. The music, belonging to Anton Pann, can be found in the work of Gheorghe Ciobanu, *Izvoare ale muzicii româneşti* (*Sources of Romanian music*), vol. II, p.133, in a melismatic embodiment, greatly enhanced.

The novelty brought by Paul Constantinescu in the vesting of this monodii is the polyphonic treatment, in which the subject is imitated in the tenor octave and exposed in the canon to the brink of 2 tempos at soprano distance. While the voices of soprano and tenor go in pairs towards strict, canonical imitation, the bass mimics only the theme head and then makes a free counterpoint; alto is the freest voice, bringing a music binder as a point of balance for the entire piece. Analyzed in terms of vocabulary elements, we note that a voice suggests, another one answers, there resulting a permanent echo effect, in which the voices are found only in the final on the same text; melodic motives create a paradigmatic class in which all derive one from the other based on a generator matrix.

[14] Deacon Assistant Prof. Nicu Moldoveanu, PhD, *Repertoriu coral,* Editura Institutului Biblic şi de Misiune al Bisericii Ortodoxe Române, Bucureşti, 1983, *Nunta din Cana Galileii* by I. D. Chirescu, orchestrated for male choir by N. Moldoveanu, pp. 302-304.

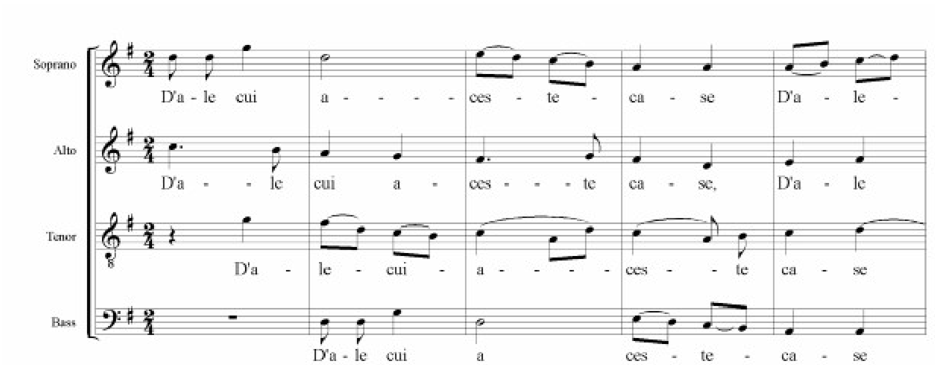

Soprano
La nun - ta ce s'a'n - - tâm plat în Ca - na
Alto
La nun - ta ce s'a'n tâm - plat în
Tenor
La nun - ta ce s'a'n tâm plat în
Bass
La nun - ta ce s'a'n tâm -
S
Ga - - li - - - lei Fos - t'a şi Ii - sus che - -
A
Ca - na Ga - li - lei Fos - t'a şi Ii - sus che - -
T
Ca - - - na Ga - li - lei Fos - t'a şi Ii - - -
B
plat in Ca - na Ga - li - lei Fos - t'a
S
mat în Ca - - - na Ga - - - li - lei
A
mat în Ca - na Ga - li - - - lei
T
sus che - - mat în Ga - li - - - lei
B
şi Ii - - sus în Ga - li - - - lei

II. 4. Carol (D-ale cui aceste case) (Whose Houses Would These Be), from the collection *200 de colinde populare (200 Folkloric Carols)* by Gh. Cucu[15].

This work is dictated by a verse form specific to music with text, namely, to the carol; the three stanzas correspond to three melodic phrases:

1. m.1-4 "Whose Houses Would These Be"
2. m.5-8 repeated verse, different phrase, still, from a musical point of view, bringing a new paradigm.
3. m.9-14 repeated verse, with a previous insertion "florile dalbe"/"frosty flowers" that breaks the monotony of repeating the same text three times.

The three sentences make an asymmetric complex period. Seemingly a single work, it wouldn't allow the complexity behind these verses that repeat themselves to be seen; placed under magnifying glass, the work transfers us, through the elements of an unequivocal scientific language (symmetry, proportion, number) into the field of musical artistic language, that is plurivocal, in which the same score can undergo several reading and interpretation variants; this, in fact being the purpose of artistic reality, that it should lead us into different areas of consciousness.



II. 5. Carol at Saint Basil's Feast

The text of this carol, by its ambiguity, allows a class of possible readings that change the meaning, interpretation, strokes, where we place the emphasis, etc.

[15] Gheorghe Cucu, *200 Colinde populare,culese de la elevii Seminarului Nifon în anii 1924-1927*, postume edition coordinated by Constantin Brăiloiu, Bucureşti, 1936, p. 69.

a) A first interpretation can be made according to the principle of antecedence - consequent, in which two phrases make up a period.
b) We may interpret the first phrase in five steps, and the last two measures in a cadence complement.
c) A third embodiment concerns more the musical structure of the text by its dividing according to the Auftakt principle.



II. 6. Carol (*Ia te scoală*)[16] *(You, Wake Up)*

It is formed in stanzas:

→F1. (m.1-4) consisting of 2 motifs

→F2. (m. 5-8) implies the relation of conjunction (the end of F1 being the same with the beginning of F2)

→F3=F1 (m. 9-12) brings in a moment of disjunction (the end of F2 belonging to it exclusively)

[16] Gheorghe Cucu, *200 Colinde populare,* p.33.

Conclusions:
- a form of simple, tripartite lied (ABA)
- syntax: harmony with mimetic elements

II. 7. Lord Have Mercy

O, Lord Have Mercy (1930) is a work in which the super positioned polyphonic technique is combined with homophonic syntax elements.

This time functional relationships are tonal, asserting musical richness with modulating chromatic elements, without establishing a new tonal centre (Wagnerian style), each time escaping through relationships of a dominant towards "unstable" areas until the last Picardian agreement.





II. 8. Alleluia

Alleluia (1930) is a strict canon in 4 voices (unison and octave), in which the voices imitate to the brink of 2 tempos. The canon is a particular form of polyphony, based on a rigorous, continuous, imitative process, comprising in the mimetic act the entire melodic course of the proposal. Monody overlapping creates that echo effect; compositional rigor is reflected in the way voices are grouped, with entries on tempo 1 for female voices and on tempo 3 for male voices.

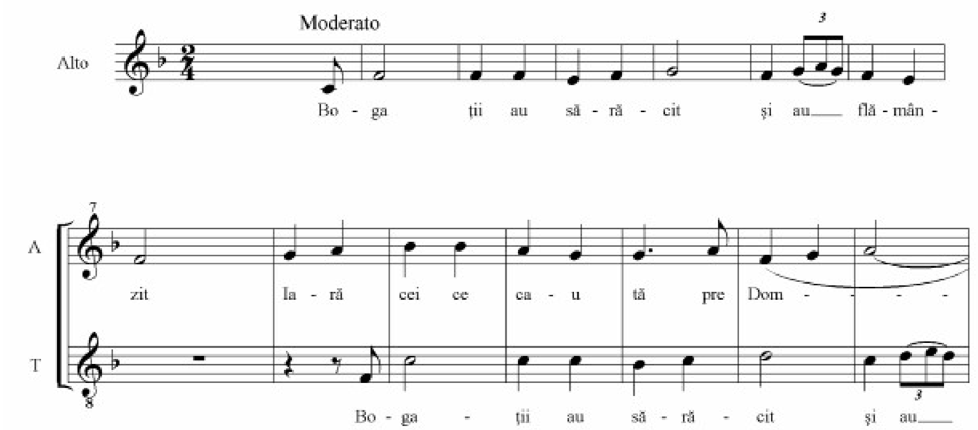
The art of melodic construction highlights five segments in the composition of the unique theme in which a_1 (bottom embroidery) becomes a_{var} (upper embroidery) ex. Also, we can say that the theme generator principle under continuous development overlaps with itself in different tempo points, otherwise only achievable through a strict vertical harmonic control generating complementarity and a perfect harmonic balance. In modulation, Paul Constantinescu breaks the symmetry by introducing a free modulation zone (coda), and therefore the canon cannot be infinite or circular; the soprano melody brings a foreign note (*D* (Re) *flat*), a process often used by Paul Constantinescu, giving originality by combining elements strictly necessary to classical forms, with new elements, from the chromatic area used within our church singing.



III. Other Original Manuscript Works

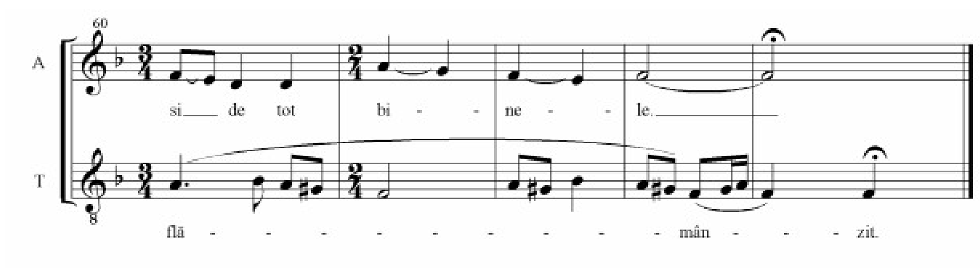
III. 1. The Rich Have Gone Poor

The Rich Have Gone Poor (1930) is an isolated work, stored in manuscript; the well-known subject of Lity songs serves the composer for an exceptional polyphonic development: one fugue in two voices (alto, tenor), in which, however, he combines polyphonic syntax in Bach's style with elements specific to the modal system, namely, he uses the same kind of relationship (polyphony) but the construction "bricks" are different, so that the final result, in terms of semantics, will be different.



In the introduction, the subject is exposed to the alto voice, the tenor brings the tonal response to the dominant and the counter-subject is free. After an interlude of four measures, the subject is brought in D minor (tenor), marking the beginning of entertainment and alto brings the subject in the under-dominant chord. The infinite canon appears in m. 44 in 2 subjects in the original tone.

We note that "The Rich Have Gone Poor" is a 2-voice fugue, but Paul Constantinescu makes a modal music substrate, avoiding the sometimes-sensitive response of the chief so-called "tonal" theme; naturally he does not want to be an "epigone" and build a fugue in Bach's style, keeping only the resorts of the phonic structure. (Ex. 60-64 measures)



The ending is very "personal" by chromatic notes as an element of "surprise" that opens a view into another world (redundancy and entropy); he goes predictably up to a point, after which, it exits the system deliberately.

III.2. Prayer of the Heart

Prayer of the Heart (September 22, 1946) is a polyphonic concert work that we find in manuscript in two distinct versions:

- as a canon;
- a work developed in 4 male voices in an inventive form;

The "prayer of the heart" practice, specific to Orthodoxy, has its origins in the Gospel, in the prayer of the blind, "*Jesus, Son of David, have mercy on me*" (Lk 18.38), and the Publican's: "*God be compassionate to me, a sinner*" (Lk 18, 13). In its complete formulation: "*Lord Jesus Christ, Son of God, have mercy on me, a sinner*", it is set up for Eastern Christianity in the prototype of prayer itself[17], the foundation of hesychastic ascetic tradition which has its roots in the early fifth century, and is summarized in the formulations of St. Gregory Palama (XIV) on God's "communicability and incommunicability"[18].

In Romanian Principalities, "hesychasm and philokalic spirituality" was generally introduced as early as the fourteenth century[19] and remained an uninterrupted reality throughout time, as in Athos, because of the inherent existence that these countries could preserve and the close ties with mount Athos[20]. That is why, the hesychastic tradition begun by Paisius Velichkovsky (XVIII c.), who came from Poltava in Moldavia, tradition continued by Vasile of Poiana Mărului, Nicodim of Tismana, Daniil the Hermit, Teodora of Sihla, Ghelasie of Râmeţ, Nektarie Protopsalti, Elder Gheorghe from Cernica Monastery was unknown even at the beginning of the twentieth century, and nor is it today in the Romanian ascetic practice.

Established in Antim Monastery (Bucharest) in 1945, brother Sandu Tudor - later Hiero-schema-monk Daniil Tudor - had begun to implement many of the teachings received from the hermits of Mount Athos, including "Jesus' Prayer" learned not from reading, not from Philokalia, but directly

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[17] For Romanian Hesychasm, see: Dumitru Stăniloae, *Din istoria isihasmului în Ortodoxia Română,* Editura Scripta, Bucureşti, 1992 and Un moine de l'Eglise d'Orient, *La priere de Jesus,* Chevetogne, 1963. This prayer has known several formulations, longer or shorter, among which, the most restricted one, in Greek version, is known in the Liturgies of the entire Christianity: *Kirie eleison* (Lord Have Mercy).

[18] Vladimir Lossky, *Vederea Lui Dumnezeu,* Editura Institutului Biblic şi de Misiune al Bisericii Ortodoxe Române, Bucureşti, 1995,translated from English by Prof. Remus Rus, PhD, p.134

[19] Dumitru Stăniloaie, *Din istoria...., p.6.*

[20] See in detail in Dumitru Stăniloae, *Din istoria isihasmului...,* pp.5-28.

from the anonymous masters of our time[21]. Given these conditions, brother Sandu Tudor initiated a spiritual movement called *Rugul aprins* (*The Burning Pyre*), that grouped initially around it Father Sofian Boghiu, Father Benedict Ghiuş, brother Andrei Scrima, Alexandru and Şerban Mironescu and other spiritual fathers and laymen. There are two periods in the existence of "The Burning Pyre":

- between 1945-1950 (the period of formation and consolidation)
- between 1954-1958 (the period of deepening hesychastic knowledge and living).

The first conference which inaugurated the movement at Antim monastery was held by brother Sandu Tudor and had the theme: "*Journey to the place of the heart*". Then Alexandru Mironescu followed, with "*Self-Discovery*" and Father Benedict Ghiuş with "*Inner life in the light of the Gospel and the Liturgy*". Next, the following will lecture: Father Haralambie Vasilache, Ion Marin Sadoveanu, Paul Sterian, Vasile Voiculescu, PhD, Father Vasile - the Antim monastery Elder and Paul Constantinescu[22].

a) Prayer of the Heart (canon)

It happened that, only a year after the establishment of "The Burning Pyre", "Paul Constantinescu wrote "*Prayer of the Heart*" in the two instances that we afore mentioned. Here's what Hiero-deacon Cleopa, who was in charge of caring for the book quoted by us, confessed:

> "Among the speakers there were included members of the group already mentioned and other personalities of the cultural and religious life: Professor Alexandru Elian, collector and art critic Barbu Slătineanu, composer Paul Constantinescu, who offered the Antim Monastery a «*Jesus' Prayer Hymn*» as «ascetic canon», quickly endeared by nuns and monks"[23].

It is possible that at that time, only this alternative under the form of infinite canon was known, the work developed for four male voices being

[21] *** *Învăţături duhovniceşti, comentarii la „Imnul acatist la Rugul aprins al Maicii Domnului",viaţa ieroschimonahului Daniil Tudor,* coll. *Rugul* aprins, Editura Panaghia, edition coordinated by Hierodeacon Cleopa, Rarău Monastery, p. 9.
[22] *** *Învăţături duhovniceşti...*, p.12.
[23] *** *Învăţături duhovniceşti...*, p.13.

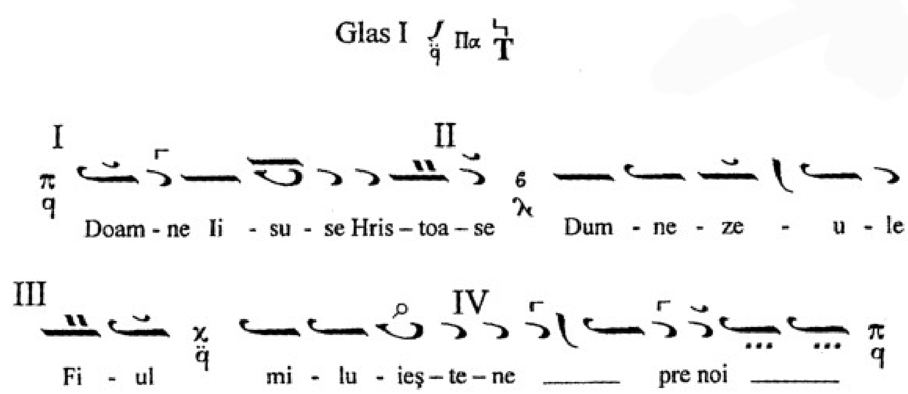
recently known and translated by Father Constantin Drăguşin for mixed choir. *Prayer of the heart* as an infinite canon appears both as a score developed for four voices, and as a horizontal, psaltic writing, marking the entry of the four voices.



In psaltic form, it also reached Prodromos hermitage on Mount Athos in an "Antologhion" coordinated by Hieromonk Petroniu Păun, p.40. through the courtesy of musicologist Vasile Vasile, I hereby present from this "Antologhion", a copy of the "Prayer of the Heart" by Paul Constantinescu.

(*Especially composed for Antim Monastery, September 22, 1946; I, II, III, IV indicate the entrance of voices in canon form*)

Ieromonah Petroniu Tănase. *Antologhion*, Mănăstirea Prodromu, Athos.
Rugăciunea inimii – Paul Constantinescu



(Compus anume pentru Mănăstirea Antim, 22 septembrie 1946; I, II, III, IV indică intrările vocilor în formă de canon)

From the beginning, we note that the text is not the one used today; Paul Constantinescu uses for the theme of *The Heart Prayer* the following text: "*Lord Jesus Christ, God, The Son, have mercy on us*". Given that it was "an immediate popular work among laity and monks" we are led to believe that it had been sung as well, meaning that this was the text version for "Jesus' Prayer" at the time. Today it is sung with the necessary changes to the text which sometimes generates the original song "sacrifice". Somewhat resembling *Alleluia*, *Prayer of the Heart* is also a canon in 4 voices in which entrances are in 8 tempos (S-A-T-B).

Differences from "Alleluia":

- it is an infinite canon (no CODA).
- voices are extended from female to male voices with the pace up to 8 tempos

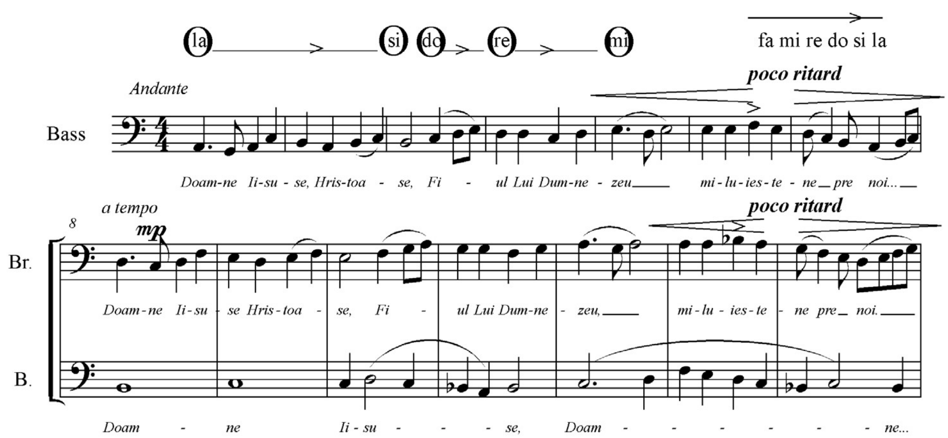
- when the introduction is interrupted, each voice remains on the pedal to avoid a sudden cut of the musical discourse.
- With regard to interpretation, according to redundancy and entropy, it is preferable that, in the reverse order of voice entrance, to conclude the theme on a pedal until the last voice ends the introduction.

b) Prayer of the Heart (4 male voices, September 1946) is a work developed, dynamic, held as an invention (a principle form for counterpoint works that are not fugues or canons), in 4 male voices, dedicated to the Antim Monastery choir, a choir of traditional Russian guidance. As I said, the work may not have been sung during the Antim period of "The Burning Pyre".





The theme of *The Heart Prayer* is exposed in a bass voice in A mode, it is imitated in upward baritone quart (which leads us to call it **invention** and not a fugue, where imitation is made strictly to the dominant); the same theme is brought by T2 in **A** and T1 imitates in **D** from the central octave. There is a compulsory countersubject, except when the theme is exposed fourth time (T1) when T2 holds a D accompaniment and the bass and the baritone sing in parallel thirds a free countersubject.

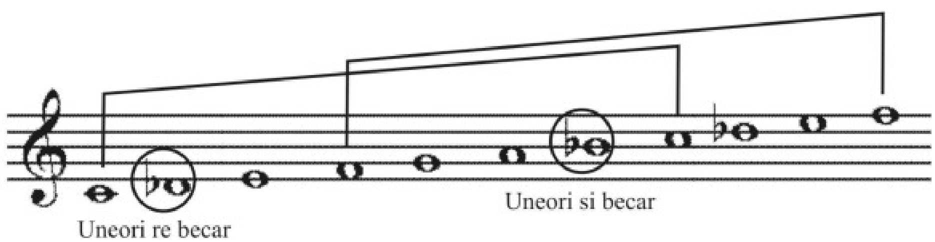


There follows an interlude in which motifs of the theme are recognized rhythmically augmented over eight measures. Entertainment is marked by introducing the theme again, this time in the **E** (**mi**) “dominance”. We

do not have a round but only a recovery in tone by creating a continuous chain downward text (*have mercy on us*), in which the music is repeated in "relay" beginning with T2-Br-Bass-Br-T1-Bass, conclusion being made on the ellipsis of a third in **A** (**la**).

III.3. All Saints Troparion (chromatic tone IV)

Formed in the composer's signature 19. III. 1947 the 4 male voices work is created - as "*The Prayer of the Heart*" - for Antim Monastery, which is the second church name "All Saints Sunday". Due to the irmologic (Troparion) tact, the composer chooses the homophonic syntax and the modal system modal (chromatic tone IV):



We actually assist, in harmonization, to a combination of increasing tone 2 with the increasing of tone VI by asserting the **F** (**Fa**) modal centres (tone II) and the **C** (**Do**) modal centres. Sounds foreign to the proper scale: **flat G** (measure 31), **D** (**Re**) b quadratum (measures 20, 26, 51), and **B** (**Si**) is considered a movable sound (sometimes **B flat** and sometimes **B b quadratum**). We note a synthesis between modal music and the tonal one through inflections towards C major (from the perspective of a tonal analysis) although inflection may be thought of as a composition process in a Psaltic manner, namely, modulation according to the trohos or wheel principle.



In terms of construction art and formal balance we refer to “sectio aurea” (golden section) that shows once again the composer’s mastery: 52 measures x 0.618 (the golden number) ≈ 32. In measure 31, the appearance of **G flat** creates a double reduced agreement or diminished by a seventh or considered as a major agreement with a sixth added that brings unique “tension” in all the song marked 2/3 away from the core (golden section) and going from near to near (32x0,618 = 19), in measure 19 there appears the modulation of the dominance of C major (from tono-modal perspective).



In conclusion, harmonic richness, different instances of cadences and colourful vocal print born by the 4 male voices that sing a chromatic melody, make this piece the colourful voice pattern harmonization in a homophonic syntax.

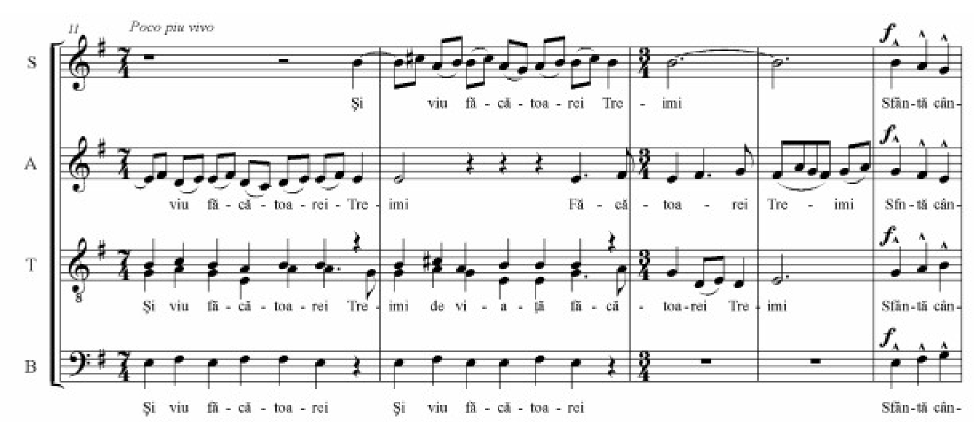
III.4. Cherubic Hymn

The Cherubic Hymn (1930), a polyphonic work that underlies, through the form of its construction and archetypal melodic motifs, the first piece of *Psaltic Liturgy* (1936) - "Lord have mercy".

Written in a **E** (**Mi**) mode (the **Pa** based tone V). The *Cherubic Hymn* has as generating element a melodic motif that appears in the first section in the bass ostinato form. The tenor imitates in the fifth in the canon which tends to become infinite and female voices bring free counterpoint. The theme of the second section is derived from the basic one but is augmented and varied rhythmically. This time the alto proposes and the soprano imitates in the fifth, the male voices accompanying the subject and answer with a free counterpoint. Finally, there is a homophonic area with obvious modal elements by avoiding the sensitive.

The last part is characterized by the return to *tempo 1* and to the polyphonic syntax, but the canon is performed between alto and soprano, with entries in the two-tempo stretto; the tenor brings a new theme and the bass imitates 2M downward. After two measures, manly voices go back into the initial cycle of the infinite canon and female voices marcatto pulsating on values of seconds, creating the sensation of a bell. As already noted, the *Cherubic Hymn* (1930) is a special polyphonic form that will later (1936) give birth to *Lord Have Mercy*, in a much more rigorous and balanced variant.


Papadic(Andante commodo)
Soprano
Alto
Tenor
Bass
Ca
Ca
Ca - rii pre he - ru - vimi Ca -
Ca - rii pre he - ru - vimi Ca - rii pre he - ru - vimi Ca - rii pre
Tai - nă'n - chi - pu - im pre he - ru - vimi
S
rii pre he - ru - vimi ca - rii pre he - ru - vimi pre he - ru - vimi
A
rii pre he - ru - vimi Tai - nă în - chi - pu - im în - chi - pu - im Și
T
rii pre he - ru - vimi Tai - nă'n - chi - pu - im în - chi - pu - im
B
he - ru vimi Ca - rii pre He - ru - vimi Tai - nă În - chi - pu - im


Poco piu vivo
S
Și viu fă - că - toa - rei Tre - imi Sfân - tă cân-
A
viu fă - că - toa - rei - Tre - imi Fă - că - toa - rei Tre - imi Sfn - tă cân-
T
Și viu fă - că - toa - rei Tre - imi de vi - a - ță fă - că - toa - rei Tre - imi Sfân - tă cân-
B
Și viu fă - că - toa - rei Și viu fă - că - toa - rei Sfân - tă cân-



IV. Conclusions

About the composer Paul Constantinescu, one could say that he created a school and a style of composition characterized by originality, authenticity and sustainability. The original recovery of Psaltic and Folkloric Modalism made his religious work a source of continuous research for generations of students and Professors in academic musical and Romanian theological environment.

> "Values make history and careers without boundaries. They train in their work several generations and are like trees: flowering and re-flowering, they give fruit in a year and in subsequent years,

> in a perpetuum which acquires creative act character, each end proving to be uncertain, because it turns into a new beginning"[24].

the ascending road of his work is related to the moments that shaped his artistic creed, some being simple flashes generating great thoughts – like the meeting, when he was 12 years old, with Enescu in Ploiesti - while others, long search, training and hard work periods in school and in his short life as a composer. In just 54 years of life he has branched his creation starting with the lied, music for piano and sheet music for choir opera, oratorio and symphony, from the simple forms to the canon, fugue and inventive, ingeniously adapting Byzantine archetypal elements to classical forms and raising great constructions, non- recurring and sustainable. The original creation introduced in the present study shows that Paul Constantinescu was born to become a composer, having a special calling that, perhaps unwittingly, he placed in the service of the Church.

[24] †Antonie PLĂMĂDEALĂ, *De la Filotei al Buzăului la Andrei Şaguna*, Sibiu,1997, p. 204.